

ALBUM

de

9

Composiciones

de

Samuel CASTRIOTA

SAMUEL CASTRIOTA



ALBUM

9 COMPOSICIONES

C O N T I E N E:

A LA VEJEZ. Tango.....	2
COMO BRILLA. Tango.....	4
COMO QUIERA. Tango	6
LA COTORRITA. Tango	8
FLOR DE CARDIO. Tango	10
EL GORRION. Tango.....	12
JARDIN DE LAS ROSAS. Vals	14
LA MAÑANITA. Tango	16
LA YERRA. Tango	18



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A LA VEJEZ

TANGO

Música de
SAMUEL CASTRIOTA

Piano

The piano score consists of five systems of music. Each system has a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some chords and rests. There are repeat signs at the beginning and end of the piece.

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B. A. 11069

Trio

The trio score consists of five systems of music. Each system has a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some chords and rests. There are repeat signs at the beginning and end of the piece.

D. C. al 8

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Dedicado al distinguido Señor y amigo MIGUEL GÜIRI

COMO BRILLA

TANGO

Música de
SAMUEL CASTRIOTA

Piano

The Piano section consists of five systems of music. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It features a series of chords and a melodic line in the right hand, with a bass line in the left hand. The subsequent systems continue the piece with various rhythmic patterns, including eighth and sixteenth notes, and occasional triplets. The notation includes many accidentals (sharps and flats) and dynamic markings.

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The Trio section consists of five systems of music. The first system begins with a treble clef, a key signature of two flats, and a 2/4 time signature. It features a series of chords and a melodic line in the right hand, with a bass line in the left hand. The subsequent systems continue the piece with various rhythmic patterns, including eighth and sixteenth notes, and occasional triplets. The notation includes many accidentals (sharps and flats) and dynamic markings. The section concludes with a double bar line and the instruction 'D. C. al 8 y TRIO'.

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COMO QUIERA

TANGO

Música de
SAMUEL CASTRIOTA

Piano

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LA COTORRITA

TANGO

Letra de
ANTONIO y HECTOR POLITO

Música de
SAMUEL CASTRIOTA

Piano

The piano accompaniment for the first system of 'La Cotorrita' is written for piano. It features a 2/4 time signature and a key signature of one flat (B-flat). The melody is primarily in the right hand, with a steady bass line in the left hand. The first system consists of four measures.

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The piano accompaniment for the second system of 'La Cotorrita' continues the melody and bass line from the first system. It consists of four measures.

Trio

The Trio section of 'La Cotorrita' is marked with a 'Trio' label. It features a 2/4 time signature and a key signature of two sharps (F# and C#). The melody is primarily in the right hand, with a steady bass line in the left hand. The Trio section consists of four measures.

D. C.

I

¿Quién no añora la niñez?
mi barrio de la infancia, no te olvidé,
¡si volvieran otra vez:
Laureano, y el herrero, y Don José!
En el recuerdo están: Miquelo,
Jorge, Bandín y Maximino,
que se nos fueron para el cielo
con sus juegos, a jugar con Dios.

II

Y aquella cotorrita
y aquel viejo organito
—un tano y un monito
moliendo una canción—
¡La sorte, cotorrita
sacale a la mocita!
y en un papel descolorido
estaba escrito el porvenir.

FLOR DE CARDÓ

(A ELLA LE GUSTA)

TANGO

Música de
SAMUEL CASTRIOTA

Piano

The first system of musical notation for the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music begins with a treble clef and a key signature change to one sharp (F#). The first measure is marked with a 'C' time signature. The melody is in the treble, and the bass provides a harmonic accompaniment.

The second system of musical notation. It continues the melody and accompaniment from the first system. The treble staff has a key signature change to one sharp (F#). The bass staff continues with the harmonic accompaniment.

The third system of musical notation. It includes first and second endings, marked 'Iª' and 'IIª'. The key signature changes to two sharps (F# and C#). The melody and accompaniment continue through these endings.

The fourth system of musical notation. It features a key signature change to three sharps (F#, C#, and G#). The melody and accompaniment continue with triplets in the treble staff.

The fifth system of musical notation. It includes first and second endings, marked 'Iª' and 'IIª'. The key signature changes to two sharps (F# and C#). The melody and accompaniment conclude the piece.

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Trio

The first system of musical notation for the Trio section. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music begins with a treble clef and a key signature change to one sharp (F#). The melody is in the treble, and the bass provides a harmonic accompaniment.

The second system of musical notation. It includes a 'cello' part in the bass staff. The key signature changes to one sharp (F#). The melody and accompaniment continue.

The third system of musical notation. It continues the melody and accompaniment. The key signature changes to two sharps (F# and C#). The melody and accompaniment continue.

The fourth system of musical notation. It includes first and second endings, marked 'Iª' and 'IIª'. The key signature changes to three sharps (F#, C#, and G#). The melody and accompaniment continue.

The fifth system of musical notation. It features a key signature change to two sharps (F# and C#). The melody and accompaniment continue with triplets in the treble staff.

The sixth system of musical notation. It includes first and second endings, marked 'Iª' and 'IIª'. The key signature changes to one sharp (F#). The melody and accompaniment conclude the piece. The text 'D. C. al C' and 'Para Fin' is written below the staff.

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EL GORRION

TANGO

Música de
SAMUEL CASTRIOTA

Piano

The piano score for 'El Gorrion' is written in 2/4 time with a key signature of two sharps (F# and C#). It consists of six systems of music, each with a treble and bass staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and moving lines. The piece ends with a double bar line and repeat signs.

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The piano and trio score for 'El Gorrion' continues on page 13. It includes the piano accompaniment and a trio section. The piano part continues with six systems. The trio section, marked 'Trio', begins with a new system and continues for two more systems. The key signature remains two sharps. The piece concludes with a double bar line, repeat signs, and the instruction 'D. C.' (Da Capo).

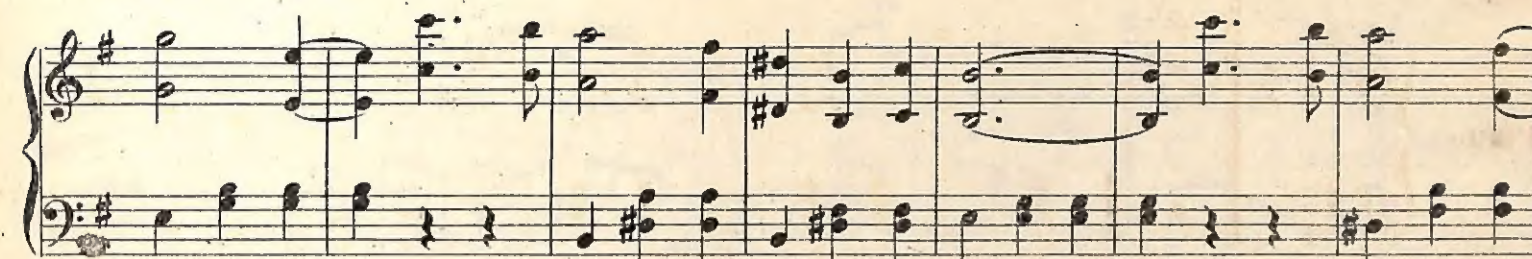
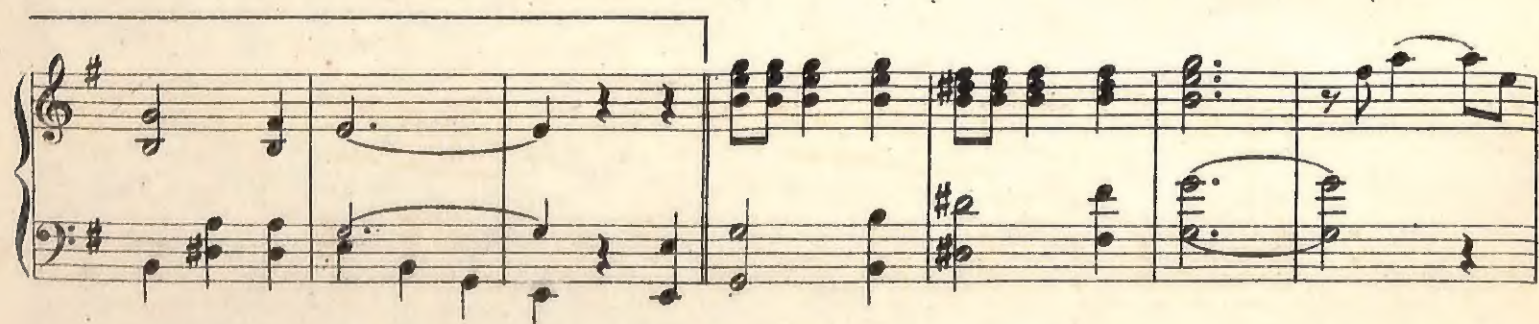
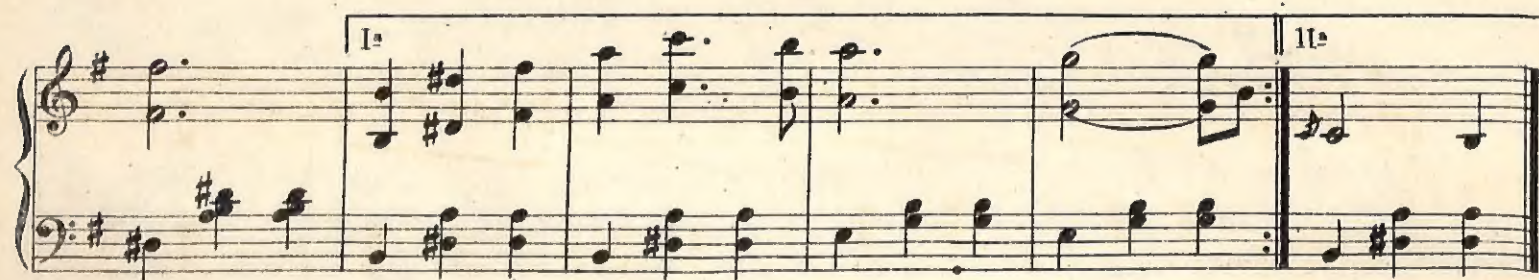
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JARDIN DE LAS ROSAS

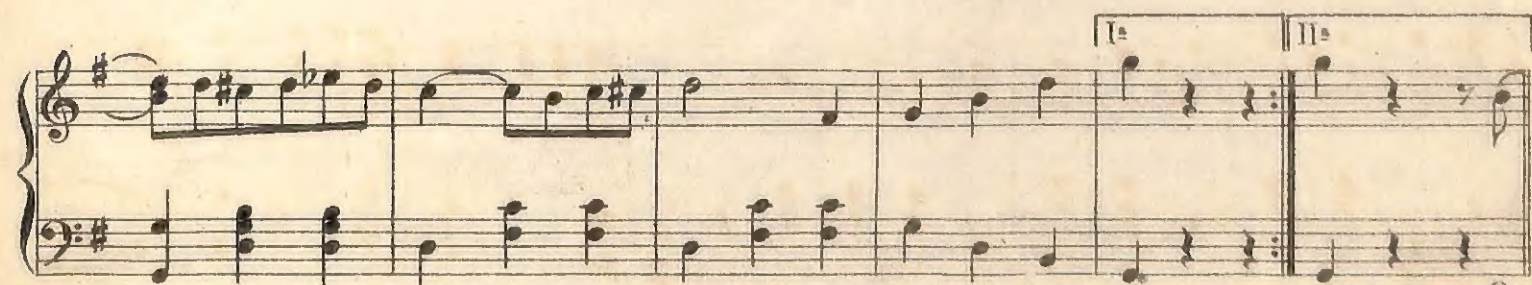
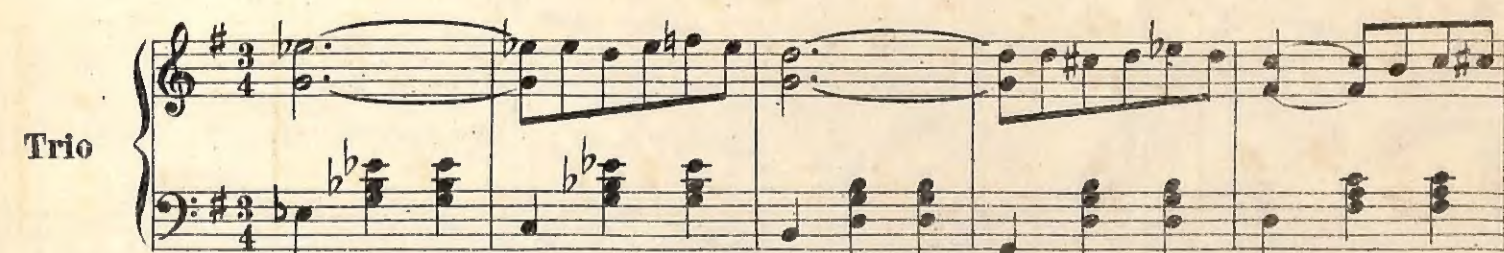
VALS

Música de
SAMUEL CASTRIOTA

Piano



D. C. al y TRIO



D. C. al

Al buen amigo JOSÉ MARTINEZ, Dedicó el autor

LA MAÑANITA

TANGO MILONGA

Letra de
HECTOR y ANTONIO POLITO

Música de
SAMUEL CASTRIOTA

Piano

The piano part consists of five systems of music. The first system is marked 'Piano' and features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The second system includes a 'Cello' part that enters with a similar melodic line. The third system has a first ending marked 'I.' and a second ending marked 'II.' leading to 'Para seguir' and 'Para TRIO y FIN.'. The fourth system continues the piano melody with dynamic markings like 'p' and 'mf'. The fifth system concludes the piano part with a final flourish.

The Trio section begins with a piano introduction marked 'p' and 'mf'. It features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The section ends with a double bar line and the instruction 'D. C. al 8 poi TRIO'.

The first system of the Trio section is marked 'Trio' and features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. It includes dynamic markings like 'ff' and 'p'.

The second system of the Trio section continues the complex, rhythmic melody in the right hand and the supporting bass line in the left hand.

The third system of the Trio section continues the complex, rhythmic melody in the right hand and the supporting bass line in the left hand. It includes dynamic markings like 'ff'.

D. C. al 8

I

Llega, el sol de la alborada
cuando, traídos por el viento
se oyen, silbar en la enramada
trinos, que casi son lamentos,
al arroyo se inclinó, a beber, el sauzal
y un hornero constructor, terminó, su hogar.

II

Tras un ombú suena el graznido
de un chimango vigilante,
y la lechuza con su chistido
hacé temblar, a un gaucho caminante.
Los peones van saliendo de la estancia
ya preparados, listos pa' la yerra,
canta un labriego a la distancia
al sembrar, la buena tierra.

TRIO

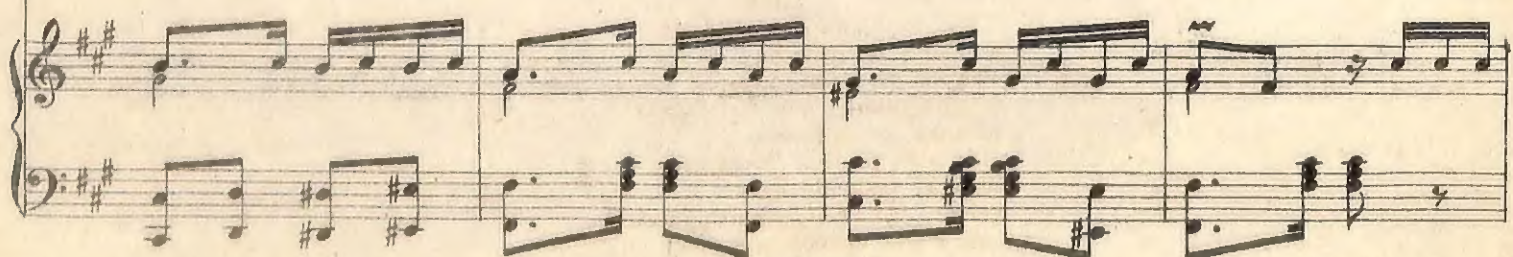
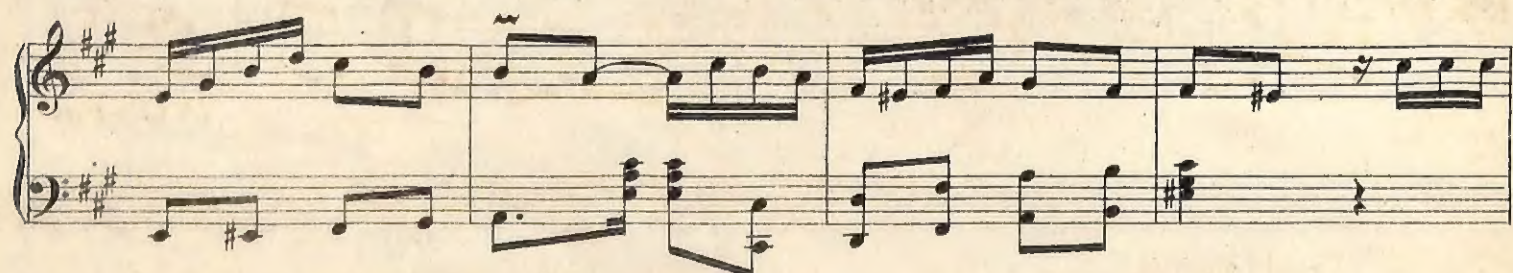
Es linda la mañana
cuando los campos callados están,
y en el altar de la ermita
junto al camino, van peregrinos, a orar.
Lanza' un chajá fuerte grito
canta una alondra, trina un jilguero, y así
un día más se desliza
nacido por suave brisa.

LA YERRA

TANGO

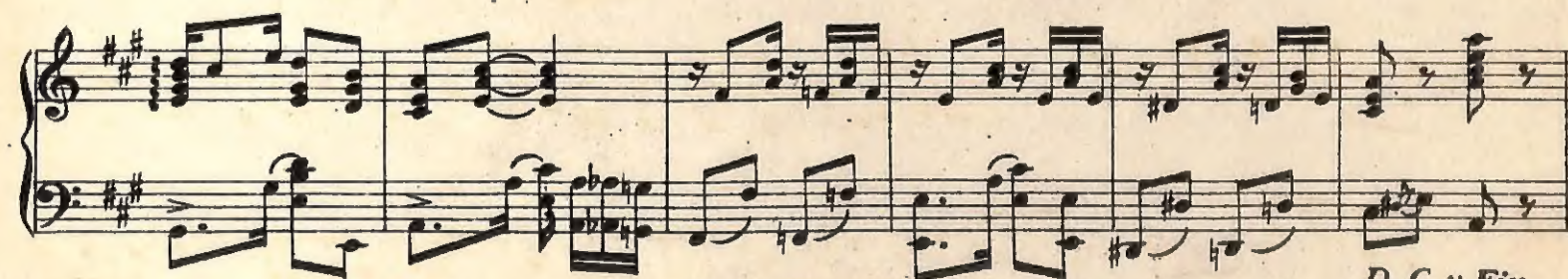
Letra de
HECTOR y ANTONIO POLITO

Música de
SAMUEL CASTRIOTA



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D. C. y Fin

I

Cuando amanece,
ya está el gauchaje despabilado
los fletes preparados, para pialar un pingo
de la tropilla brava, que nunca se le zafa
a un gaucho diestro
para voltear un cimarrón.

II

Fué una ocasión que me encontré en El Rancho
para enlazar a bravos cimarrones
y pa' boliar a un fiero redomón,
—si lo puedo contar, lo debo a mi tobiano—
al fin triunfé, mi cencia pudo más
y así en un santiamén, la yerra terminó.

III

Luego a la tardecita
vuelven para las casas
y ya la china, que fiel espera
alcanza un matecito.
Brava es la vida 'el gaucho
siempre pialando leguas,
quizás, cantando, quizás, silbando,
solo en la inmensidad.



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